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ABSTRACT

Prepared to help school administrators and theatre arts teachers establish and maintain a safe environment for the actors, technicians, and audience members who participate in educational theatre programs, this guide is divided into two major sections. The first section presents administrative guidelines covering recommended procedures, teacher responsibilities, theatre accessibility, field trips, and facilities and equipment. The second section, recommended for duplication and distribution to students, covers theatre safety, including general regulations, clothing and personal protective equipment, fire protection, ladders, tools and machinery, rigging, lighting, paint, silk screen painting, and makeup. An appendix lists titles available from the Center for Occupational Hazards (New York). (JL)

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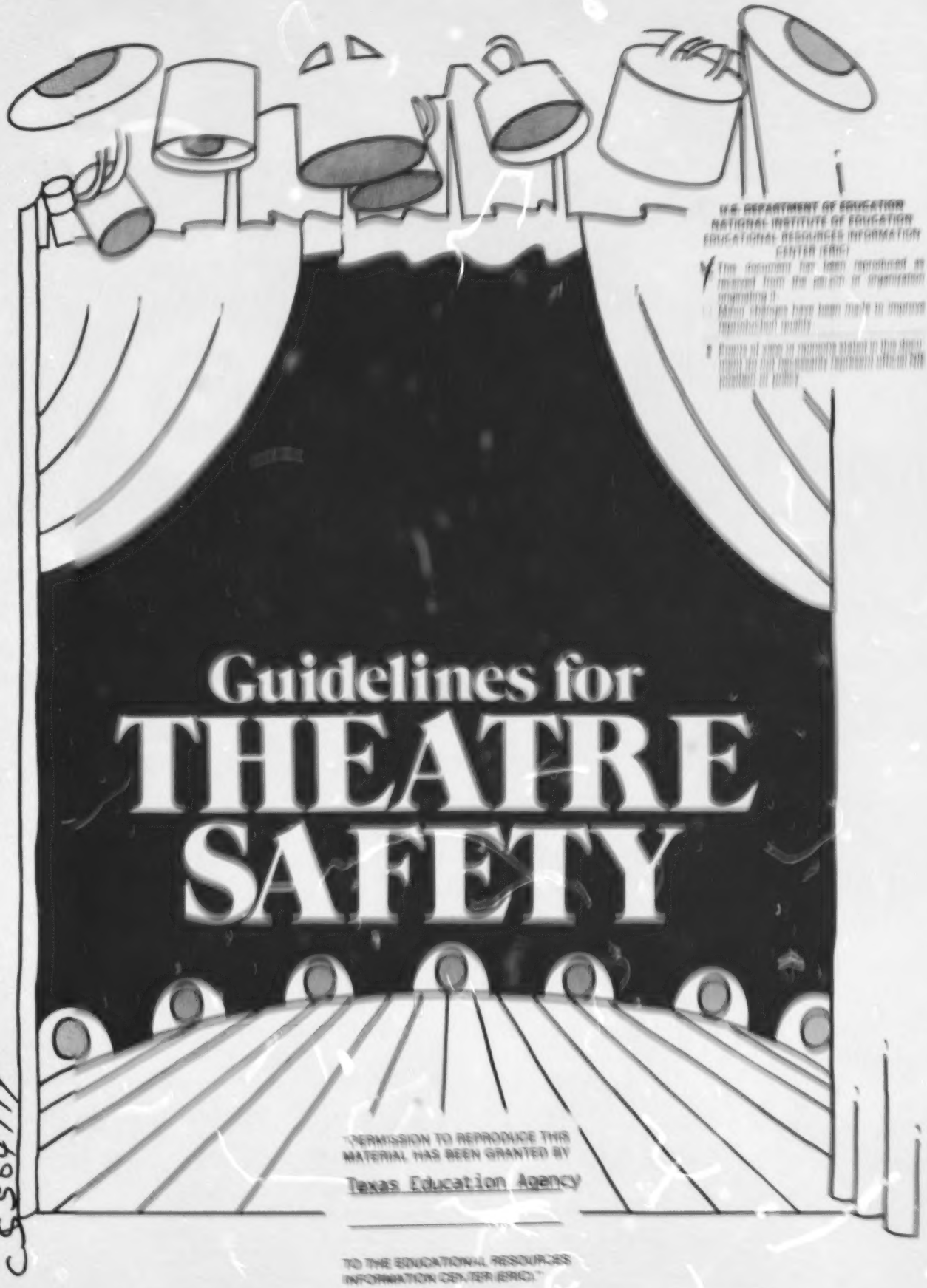

Guidelines for THEATRE SAFETY

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THEATRE SAFETY

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Acknowledgments

- *Drama Department Safety Guide*, University of Texas at Austin
- *School Safety and Accident Prevention Program: Administrative Guidelines and Procedures*, Texas Education Agency
- *Safety Practices for Science*, Texas Education Agency
- Center for Occupational Hazards, 5 Beekman Street, New York, NY 10038

Foreword

Every area of the school instructional program includes potential hazards to employees and students. Desirable attitudes and procedures for safety, therefore, must be developed and practiced.

This guide has been prepared to help administrators and theatre arts teachers establish and maintain a safe environment for the actors, technicians, and audience members who participate in the educational theatre program.

Raymon L. Bynum
Commissioner of Education

Introduction

To establish and maintain a safe environment, a safety guide such as this publication should be distributed to all theatre students. Safety procedures and regulations should be discussed in theatre arts classes at the beginning of each term, as well as at the first company meeting for each production. A test on theatre safety should be given to students and kept on file in case of liability litigation.

In this publication, SECTION I: ADMINISTRATIVE GUIDELINES presents information for the administrator and theatre arts teacher.

SECTION II: THEATRE SAFETY *(pages 7-16)* may be duplicated for students. The enclosed poster can be displayed in the classroom or backstage.

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Administrative Guidelines

Recommended Procedures

An educational environment free from accident and injury is a goal for public education in Texas. Safety is a result of efforts to assure the welfare of students and teachers and the prevention of damage to equipment and facilities.

The Sixth National Conference on Safety Education has made the following recommendations:

- Adequate equipment, materials, and supplies should be provided for each curriculum area.
- Provision should be made for regular inspection and maintenance of equipment and facilities. Special attention should be given to stage rigging, electrical wiring, and lighting apparatus.
- Instruction should be enhanced and updated through inservice experiences, including participation in college and university courses, and through the activities of professional organizations.
- The staff should be provided with up-to-date and accurate information regarding accident liability and insurance.
- Effective safety guides should be utilized in the various curriculum areas.
- Students should be tested to determine safety-related knowledge and skills.
- Teachers and students should be aware of emergency procedures for varying circumstances.

Eye protection is routinely provided in vocational and industrial arts shops. Since many of the same tools and equipment are employed for scenery construction, eye-protective devices should be provided and used in technical theatre shops.

All accidents should be investigated to determine cause and to take necessary corrective measures. Written documentation should be maintained as part of the school's accident reporting system. Teachers should be advised to consult with the school safety coordinator for information and assistance.

Teacher Responsibilities

Safety in the theatre extends to crews, casts, and audience members. It requires awareness, common sense and perseverance to eliminate hazards, avoid risks, and guard against carelessness.

It is the teacher's responsibility to:

- make safety a part of the everyday theatre arts program
- establish safety procedures and regulations and make sure students understand and observe them
- establish emergency procedures (such as for the evacuation of the stage and auditorium), instruct, and rehearse students in their implementation
- be aware of possible hazards and alert students to potential dangers
- promote positive student attitudes toward safety; students should not fear using tools and equipment but should respect them for potential hazards
- set good safety examples when conducting demonstrations
- instruct students in the proper care and use of tools and equipment
- check students out on using tools and equipment
- maintain adequate supervision when students are using potentially hazardous equipment
- inspect facilities and equipment regularly to eliminate hazards
- discontinue use of defective or unsafe equipment as soon as the defect becomes known
- report, verbally and in writing, potentially unsafe equipment or facilities to the school administration along with suggestions for improvement
- make sure that a fully stocked first-aid kit is readily available and properly maintained in each shop and stagehouse work area
- take extra precautions to ensure safety during the strike period following the closing of a show

If an injury does occur:

- protect the victim from further harm
- for minor injuries, notify the school nurse or proceed with appropriate emergency first aid
- for more serious injuries, notify the parent or guardian as soon as possible, and call emergency help if necessary
- investigate and document the accident
- report the accident to the school authorities

Accessibility

Disabled or handicapped students can and should be encouraged to actively participate in both the technical and performance areas of theatre. *(The Fine Arts Section of the Texas Education Agency can provide specific suggestions.)*

To ensure accessibility, the teacher should:

- research barrier-free facilities and make local adjustments accordingly
- be aware of the capabilities of the student, but not underestimate his or her potential. Consult with local district special service personnel in dealing with specific problems.
- pair a disabled student with a student of normal capabilities
- give instructions both orally and visually, then have the student repeat the instructions to be sure he or she understands
- keep backstage areas and shops in order and free of obstacles

Field Trips

A primary element of the educational theatre program is the opportunity for students to observe preparations and productions of professional, community, and other educational theatre companies.

Safety measures for field trips include:

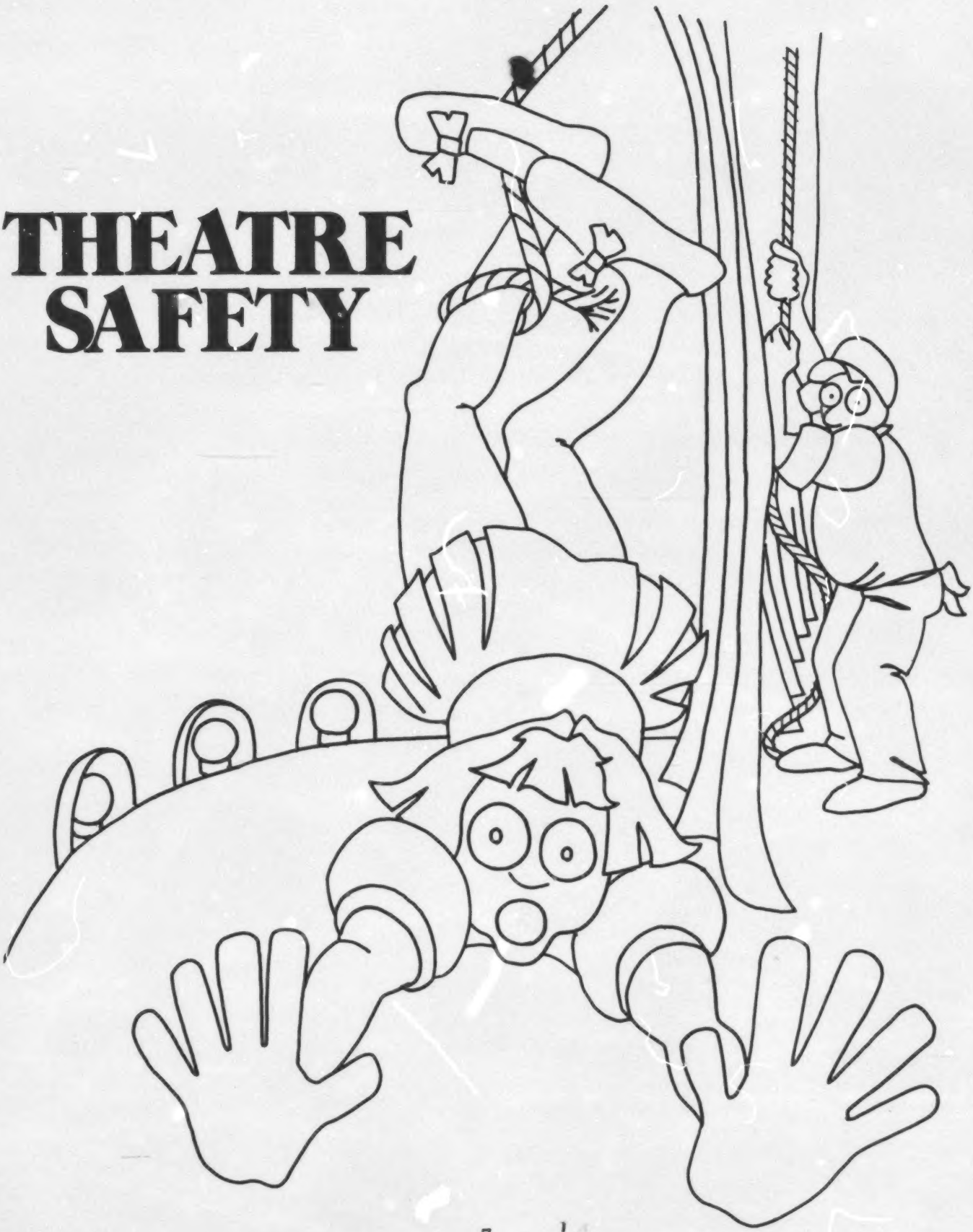
- parent consent forms completed and signed, according to school policy, and turned in to the supervising teacher prior to departure
- rules for safe conduct established prior to the trip and observed by all present
- adequate adult supervision
- a well-stocked first-aid kit
- prompt notification about any student involved in an accident to administrators and parents

Facilities and Equipment

- Since many theatre activities occur after regular school hours, a telephone with a direct outside line should be conveniently located in the theatre facility. Emergency numbers (paramedic, ambulance) should be posted by the phone.
- Stage curtains and drapes should have a flameproof rating.
- Stage rigging should be properly maintained and regularly inspected.
- Stage lighting circuitry, dimmers, and instruments should be properly maintained and regularly inspected.

- Auditorium exits should be identified by lighted exit signs.
- Exits and access to exits should be unobstructed at all times.
- Proper types of fire extinguishers should be located according to fire code regulations and kept unobstructed.
- Adequate first-aid supplies should be maintained.
- An adequate shop or space for the safe operation of tools and equipment should be provided.
- There should be master switches for electrical power in the scene shop area and for the stage lighting equipment.
- Safety rules for equipment and tool operation should be posted.
- There should be adequate numbers of grounded electrical outlets to reduce the need for extension cords.
- Adequate exhaust ventilation should be provided in the scene shop to remove wood dust and paint fumes. Air conditioning or fans that simply circulate the air in the room are not sufficient.
- Adequate storage areas for tools, materials, and supplies should be provided and kept clean and orderly.
- Safe storage should be provided for flammable materials such as paint and thinner.
- There should be adequate provisions for scraps and refuse.
- There should be adequate protective equipment such as eye goggles or face shields, ear muffs, gloves, aprons, and safety belts.
- The scene shop should contain washing facilities with an adequate supply of soap and towels.
- An adequate number of ladders of the proper size should be kept in good repair.
- Platforms and risers should be sturdy.
- The orchestra pit, risers, and tall platforms should have guard rails.
- Dressing rooms should have restroom facilities with an adequate supply of soap and towels.
- Dressing rooms should be kept clean and sanitary for the prevention of skin infection.
- Mirrors in the dressing rooms should be securely mounted, and there should be adequate storage for makeup supplies.
- An adequate supply of operable flashlights should be maintained in the box office in case of power failure during a performance.

THEATRE SAFETY



- The Heavens give safety to your purposes!
  Angelo, MEASURE FOR MEASURE

- Provide for thine own future safety.
  Wolsey, KING HENRY THE EIGHTH

- Devise the fittest time and safest way.
  Celia, AS YOU LIKE IT

- Effect it with some care.
  Oberon, A MIDSUMMER NIGHT'S DREAM

- Keep it safe.
  King John, KING JOHN

- Be not with mortal accidents oppressed.
  Jupiter, CYMBELINE

- Embrace your own safety.
  Celia, AS YOU LIKE IT

- Take care.
  Stephano, THE TEMPEST

- The gods with safety stand about thee!
  Priam, TROILUS AND CRESSIDA

- Look to it well, and say you are well warn'd.
  Richard, HENRY THE SIXTH, PART I

Theatre Safety

Safety in the theatre means safeguarding crews, casts, and audiences from all foreseeable hazards and emergencies. Learning to work safely is a vital aspect of educational theatre. Most accidents can be avoided by replacing unsafe habits with safe practices. The main causes of accidents are:

- insufficient knowledge
- improper use of tools and facilities
- failure to safeguard hazardous equipment
- failure to remove faulty equipment
- carelessness
- taking unnecessary risks
- being in a hurry

The most dangerous time of a production is the strike—when the show is over and the technical elements are dismantled and stored. This time of exhilaration and exhaustion warrants a greater degree of attention and vigilance than any other period in the course of the production.

General Safety Regulations

- Running, practical jokes, throwing tools or materials, jumping from one level to another, or any other dangerous activity is not permitted.
- The proper method of bending the knees, keeping the body erect, and pushing upward with the legs should be used when lifting objects. Assistance should be obtained when lifting or carrying heavy objects.
- The shop, stagehouse, or other work area must be cleaned and left in a safe condition. All tools should be returned, floors cleaned (using a vacuum or wet mop rather than dusting and sweeping), trash emptied, and walkways and exits left clear and unobstructed. In short, any potential safety or fire hazard must be eliminated.
- Open traps and unusable platforms or step units must be barricaded (fenced or roped off) or covered. They should be marked with large signs at all times between work periods or performances.
- Cleanliness and order in the storage areas should be maintained at all times.
- Any accident should be reported immediately to the supervising teacher so that first aid and/or medical attention can be administered without delay.

Clothing and Personal Protective Equipment

- Hard sole shoes should be worn while working in the scene shop. Tennis shoes are not desirable; sandals and bare feet should not be permitted.
- Loose-fitting clothing, scarves, ties, or jewelry should not be worn while using power equipment. Long hair should be tied back or covered. Long sleeve shirts should be either buttoned at the cuffs or rolled to the upper arm.
- Goggles, face shields, or safety glasses—all rated for impact—should be worn while using power tools and equipment.
- Ear muffs should be worn during prolonged exposure to excessive noise.
- Gloves should be worn to protect against abrasion and solvents.
- Hard hats should be worn while scenery or lighting equipment is being rigged.
- Wear special work clothes which can be removed after work. Wash clothes frequently and separately from regular clothing.
- Wash hands in soap and water during work breaks, before eating, and after work. Never use solvents to clean hands.

Fire Protection

- Theatrical fires can be divided into three categories:
  - Class "A"—fire involving ordinary combustibles such as paper, cloth, cardboard, and wood
  - Class "B"—fire involving petroleum base products such as paint, oil, grease, and fuel
  - Class "C"—electrical fire
- Proper procedures for evacuation should be discussed and rehearsed.
- Exits and access to exits must be kept clear and unobstructed at all times. During periods of occupancy, no exit door should be locked, chained, or obstructed by any means. The door must be readily opened from the inside.
- "ABC" fire extinguishers must be well maintained and unobstructed at all times. Students should be trained in their use.
- Flammables such as paint, thinner, and spray cans should be stored in special metal storage cabinets. All rags or clothing materials saturated with flammable paints or solvents should be properly discarded outside of the building.
- Open flames on stage should be avoided if possible. Adequate enclosure and safeguards must be provided if open flames are used.
- Electric light bulbs must not be covered or decorated with paper or other combustible material.

Nay, then, this spark will prove a raging fire,
If wind and fuel be brought to feed it with.
Queen Margaret, HENRY THE SIXTH, PART II

The special emphasis placed on fire protection within the theatre is a direct result of two disasters that occurred in this country several decades ago.

The first tragedy of major proportions involved the Brooklyn Theatre in New York on December 5, 1876, where 295 people perished as a result of a fire and its attendant panic. During the final act of "The Two Orphans," a canvas backdrop broke from its fastenings and dangled over an oil lamp along the border of the stage. The canvas caught fire which spread rapidly when it was raised too fast and was further fanned by a roof ventilator. The inadequacy of exits and the wholesale panic which took place accounted for the large loss of life.

Some 25 years later, the worst theatre fire in the history of the American stage occurred in Chicago when the Iroquois Theatre burned on the night of December 30, 1903. The Iroquois, billed as "Absolutely Fireproof," had been open only five weeks prior to the fire started by a combustible stage drape coming into close contact with a powerful spotlight. Comedian Eddie Foy gained a lasting reputation for his coolness and courage in trying to prevent a panic in the over-capacity audience. The initial calm was instantly shattered when the fire-engulfed drapery and props suddenly crashed to the stage, sending flames into the audience under the asbestos curtain which had been only partially lowered. A simultaneous failure of all lights within the theatre threw the crowd into uncontrolled panic. As a result, 602 people died.

These two events led to modern emphasis on emergency preparedness, automatic sprinkler protection, audience limits, exits and exit lighting, panic bars on outward opening doors, and fire fighting equipment in theatres throughout America.

Ladders

- Before any ladder or scaffolding is used, it should be inspected to assure that it is in safe condition. A chair or box should never be substituted for a small ladder.
- Wood ladders should not be painted inasmuch as paint hides splits and defects (shellac or varnish are acceptable alternatives).
- Nonskid safety feet should be installed on any straight ladder before it is placed in service. Guard rails should be used on scaffolding.
- The base of a straight ladder should rest on a level surface and should be placed so that the distance away from the wall or surface against which it leans is approximately one quarter the length of the ladder.
- Straight ladders should be tied off, blocked, or otherwise secured when in use. Or, an assistant should support the ladder against accidental slipping or sliding.

- A step ladder should always be completely opened and climbed only on the side with the steps. Never stand or work from the top of a step ladder.
- Tools or other objects should be secured against falling while work is being performed from a ladder. Such items should never be left on a ladder, dropped, or pitched to another worker.
- After use, ladders should be returned to proper storage.

Tools and Machinery

- Keep the work area free of clutter.
- Know the location of the master electrical switch in the scene shop.
- Before operating machinery or power tools for the first time, be checked out on proper operation procedures by the supervising teacher.
- Dress properly. Wear hard sole shoes, avoid loose clothing, and cover or tie long hair that could catch in moving parts or air vents.
- Use safety eye or face protection. Wear safety glasses with side shields, impact goggles, full face shields, or masks/respirators as indicated by the nature of the work being performed.
- Do not use any defective or questionable electrical tool, machine, cord, connection, or accessory. Report any defects for repair or replacement immediately.
- Understand the application, limitations, and potential hazards of any tool or machine you use.
- Select the proper tool for the job to be done. Don't improvise.
- Use only recommended accessories. Keep guards in place and in working order.
- Make sure saw blades, drill bits, etc., are sharp, clean, and regularly maintained.
- All saws should be adjusted before use to expose only the minimum amount of blade necessary. The fingers and hands must be kept clear of the blade at all times.
- The blade in the table saw should be recessed when not in use.
- Do not use a tool with a frayed cord or broken connection. Use only heavy duty U.L.-listed extension cords of proper wire size and length.
- Electrical lines running along the stage floor should be taped or otherwise secured to prevent tripping during work periods, rehearsals, and performances.
- Use clamps or a vise to hold work in place when practical, freeing both hands to operate the tool.
- Avoid accidental startup. Make sure the switch is "off" before plugging in the cord or when power is interrupted. Never carry a power tool with your finger on the switch.
- Ground all power tools. If a tool is equipped with a three-prong plug, it should be plugged into a three-hole electrical outlet.

- Remove adjusting keys and wrenches before turning on a tool or machine.
- Do not force tools.
- Do not over-reach. Maintain proper footing, balance, and a secure grip on the tool you are using.
- Never adjust or change bits, blades, or belts with the power tool or machine connected to an electrical outlet.
- Never brush away chips or sawdust while tools or machines are operating.
- Never leave tools or equipment running unattended. Disconnect equipment from the power source when not in use.
- Never surprise, touch, or talk to anyone operating a power tool or machinery.
- Return tools to the tool room immediately after completing work.

Rigging

(Applicable to stages equipped with a counterweight or hemp system.)

- Only authorized and trained personnel are permitted to work with the rigging equipment and to enter the grid area above the stage.
- Safety procedures should be explained to the entire crew at the beginning of each work period involving rigging.
- Work should be arranged so that all rigging and flying are done together, with no other work taking place on stage.
- When a scenic piece is coming in, or when an arbor is being loaded or unloaded, there should be complete silence on stage.
- The technical director or crew head should be the only person to call instructions to the grid crew. The director should inform both the grid and stage crew before a batten or piece is pulled in or out.
- The correct call to warn of a batten, scenery, or line coming in under control is "Heads up!" The emergency call for falling objects is, "Clear the stage!"
- Pockets should be emptied before going on to the grid. Tools brought onto the grid must be tied or secured to the worker. Safety belts should be worn while working on the grid.
- Tools or hardware must never be left loose on the grid.
- Ropes or electrical lines must never be dropped to the stage floor from the grid. They should be pulled up, coiled, and carried down.
- Any discovered irregularity in cable, rope, or the counterweight system should be reported immediately to the supervising teacher.
- Before loading or unloading an arbor, the grid worker must call out, "Clear the rail!" This call is a warning that everyone must clear the area of the stage adjacent to the locking rail. When this area is clear, someone on stage must call out, "Rail clear!" Only after this has been done should the grid worker begin

loading or unloading the arbor. It is then the responsibility of the stage worker who gave the "Rail clear" call to keep the rail area vacant.

- When hanging scenery or lighting equipment, the load should be attached to the batten before the arbor is loaded. When striking scenery or equipment, the arbor should be unloaded before the load is removed from the batten.
- A 10-pound weight should not be put on the top of the stacked weights in an arbor. A 20-pound or heavier weight should be on top.
- Counterweights not in use on the stage floor or loading platform should be neatly arranged. They should never be stacked above the toe rail height of the loading platform.
- When loading or unloading is complete, the grid worker should call out, "Rail is safe!" This call should be acknowledged from the stage.
- A counterweight set must be left in a balanced position. This means it should neither be "batten-heavy" nor "arbor-heavy" beyond the control of a single operator.
- Except for the actual moment of flying, every counterweight set should be kept locked off with the locking rings in place.
- Pipe extensions to battens must be securely taped, lashed, or wedged into the batten. There should always be at least three feet of pipe extension inside the batten. Long weight-bearing extensions must be bridled to the batten.
- When rigging pipes, battens and other flying pieces with a rope, secure the piece with a clove hitch finished with a half hitch and tape.
- Stagehouse rigging must be checked and approved by the faculty supervisor before use.
- When not in use, every batten should be stripped of h[illegible]are, extensions, hemp, or other attachments.

Lighting

- Only authorized and trained personnel are permitted to work with lighting circuitry, dimmers and instruments.
- Know the location of the master electrical switch for the stage lighting equipment.
- Do not work around electrical equipment without shoes on.
- Any electrical or mechanical defect or irregularity must be reported to the supervising teacher for correction. No repair of faulty equipment or instruments should be undertaken unless the supervisor has been consulted and approved corrective repair or maintenance.
- Even when disconnected, some electrical equipment can cause shocks. Never remove the cover of a device without assessing the potential danger.
- Should an electrical shock occur, the source of power must be shut off immediately and artificial respiration applied if the victim's breathing has been interrupted and stopped.

- Any incidence of electrical shock, no matter how slight, must be reported for immediate correction to the supervising teacher.
- Food or beverages should not be allowed in the light control area.

Paint

- Be aware of potentially toxic materials: powdered pigments and dyes, fireproofing chemicals, spray adhesives and glues, solvents, and paint.
- Compare labels and use products that contain the least toxic ingredients. For example, replace turpentine with mineral spirits.
- Use premixed paints rather than dry pigments.
- Use water-based or latex paints rather than oil-based paints and enamels.
- Use products that are in solution rather than in powdered form.
- Avoid aerosol cans and spray products.
- Choose brushing and dipping methods in applying paint over spray methods whenever possible.
- Avoid breathing vapors, and use proper ventilation when painting. General dilution ventilation can be used with acrylic, latex, and artist's oils. Spray painting requires exhaust ventilation.
- Avoid skin contact with pigments, paints, and solvents. If contact occurs, wash with waterless hand cleaners and/or soap and water. Never use solvents to clean hands.
- Dispose of solvents and paint-soaked rags in approved self-closing waste disposal cans.
- Store quantities of solvents greater than one quart in approved safety containers. Do not pour solvents down the sink.
- Keep containers of paint, pigments, and solvents closed to prevent the escape of dust or vapors.
- Label all containers as to contents and hazards. Use nonbreakable containers stored on low, easy-to-reach shelves with the label-side to the front.

Silk Screen Printing

- Exhaust ventilation should be used to remove vapors.
- Substitute mineral spirits for lacquer thinner whenever possible.
- Use rubber gloves for cleanup, and place solvent-soaked rags in a covered metal receptacle.

Makeup

- Never lend or accept makeup from anyone.
- Wash hands before and after applying makeup. Makeup artists should wash their hands before starting on another actor. Sponges and brushes should be washed after use on each individual.
- Avoid aerosol products whenever possible.
- Replace old makeup regularly.
- Avoid creating clouds of face powder that can be inhaled. Do not use old face powder.
- Moisten brushes or pencils with clean tap water, not with saliva.
- When removing spirit gum or latex, avoid prolonged skin contact with solvents. Replace lost skin oils with moisturizer.

Appendix

Center for Occupational Hazards

5 Beekman Street, New York, NY 10038 (212) 227-6220

Publications List

The following materials can be ordered from the Center for Occupational Hazards.

Artists' organizations or schools wishing to reprint articles or data sheets should address such requests to: Monona Rossol, Director, Art Hazards Information Center, 5 Beekman Street, New York, NY 10038.

Books and Pamphlets

$18.95

Artists Beware: The Hazards and Precautions in Working with Art and Craft Materials, by Michael McCann, Ph.D. 396 pp. Watson-Guptill, New York (1979).

$5.00

Cadmium Inhalation Poisoning with Special Reference to Welding and Silver Brazing. Technical bulletin for physicians and industrial hygienists. 2nd ed. California Department of Public Health, 1971, 39 pp.

$3.40

Ceramics Health Hazards: Occupational Safety and Health for Artists and Craftspeople, by Gail Coningsby Barazani, 1979, 16 pp.

$6.00

Handbook of Organic Industrial Solvents, 5th Ed., Alliance of American Insurers, Chicago (1980), 124 pp.

$17.50

Health Hazards in the Arts and Crafts: Proceeding of the SOEH Conference on Health Hazards in the Arts and Crafts, Eds: Michael McCann and Gail Barazani, Society for Occupation and Environmental Health, Washington, D.C. (1980), 255 pp.

$5.00

Health Hazards Manual for Artists, by Michael McCann, Ph.D., revised edition, 1979, Foundation for the Community of Artists, New York, 48 pp.

$4.00

Health and Safety in Printmaking: a manual for printmakers, by Cherie Moses, James Purdham, Dwight Bowhay, and Roland Hosein, Alberta Labor Occupational Hygiene, 1978, Edmonton (Canada).

$3.00

Health Hazards in the Arts: Proceedings of the 1977 Vermont Workshops, Edited by Julian Waller, M.D. and Lawrence Whitehead, Ph.D., University of Vermont Department of Epidemiology and Environmental Health, 1977.

$12.00

Industrial Ventilation: A Manual of Recommended Practice, by the Committee on Industrial Ventilation, 16th Ed., American Conference of Governmental Industrial Hygienists, East Lansing, MI (1980).

$4.50

What You Should Know About Health and Safety in the Jewelry Industry. Jewelry Workers Health and Safety Research Group, Providence, R.I., 1980, 35 pp.

Articles

$.50

Health Hazards in the Arts, by Bertram Carnow, M.D., *American Lung Association Bulletin*, (Jan/Feb 1976).

$1.00

Health Hazards in Woodworking, by Stan Welborne, *Fine Woodworking*, (Winter 1977).

$1.00

"Health and Safety in Schools," compilation of 6 articles from the *Art Hazards News* by G. Barazani, M. McCann, M. Rossol, and L. Smith.

$1.50

Impact of Hazards In Art on Female Workers, by Michael McCann, Ph.D., *Preventive Medicine 7*, 338 (1978).

$1.50

Textile Dyes Are Potential Hazards, by Catherine Jenkins, Ph.D., *Journal of Environmental Health 40*, 256 (1978).

$.75

The Safety of Lead Frits, by Monona Rossol, M.S., M.F.A., presented at SOEH Conference on Health Hazards in the Arts and Crafts, Washington, D.C. (1978).

Data Sheets

The following data sheets are one to three pages and discuss a specific craft or subject. All data sheets are 50¢ each.

Are Public School Art Materials Safe?**
Art Painting
Asbestos Substitutes**
Ceramics
Children and Art Materials*
Commercial Art Hazards *
Common Solvents and Their Hazards
Craft Dyeing
Face and Eye Protection
Flammable and Combustible Liquids
Gloves
Labeling Problems of Arts and Crafts Materials
Lead and Lead Compounds**
Lead Glazes and Food**
Material Safety Data Sheet**
Medical Surveillance Program for Art Schools**
Organic Pigments
Paint Removers
Photography*
Plasti s*
Respirators
Reproductive Hazards*
Safe'y Rules for Power Tool Operation
Silk Screen Printing Hazards**
Silver Soldering
Stained Glass*
Ten Safety Rules for Artists and Craftspeople
Traditional Sculpture and Casting*
Welding, Soldering and Brazing*
Workers' Compensation for Artists**

Theatre Hazards Data Sheets

Introduction to Theatre Hazards ..... $ .75
Theatrical Makeup and Cosmetic Aerosol Sprays ..... $ .75
Paints Used in Theatre Crafts ..... $ .75
Plastics Used in Theatre Crafts ..... $ .75
Solvents Used in Theatre Crafts ..... $ .75
Air Purifying Respirators for Theatre $1.00
Ventilation for Theatre Crafts $1.00
Set of seven data sheets $5.00

Miscellaneous

$2.75

Health Hazards in the Arts and Crafts. A 16½ X 20" multicolored wall chart, with hazards and precautions.

$1.00

Bibliography: books, articles, publications about art hazards and related subjects.

$4.50

Consumer's Guide to Cosmetics, by T. Conry, D. Fry, N. Fry, A. Okagaki, 376 pp. Anchor Press/Doubleday, New York, (1980).

*excerpted from the *Health Hazards Manual for Artists*
**excerpted from the *Art Hazards News*

$2.00

Complete Syllabus for Health Hazards in the Arts Course (10 pages plus bibliography and publications list).

Art Hazards Newsletter

A one-year subscription of 10 issues of *Art Hazards Newsletter* costs $13.

The Center for Occupational Hazards (COH), the publisher of the *Art Hazards Newsletter*, is a nonprofit public interest organization concerned with occupational health hazards of chemicals—particularly those found in arts and crafts materials. COH was formed in 1977 and is the successor to the Art Hazards Resource Center, a project of the Foundation for the Community of Artists, the publisher of *Art Workers News*. COH also operates the Art Hazards Information Center, provides speakers on art hazards and makes site visits to studios and art schools to make recommendations on safe procedures.

The Art Hazards Information Center is partly funded by the National Endowment for the Arts and the New York State Council on the Arts. It began operation in 1977. The Information Center answers written and telephone inquiries on the health hazards of arts and crafts materials, conservation materials, theatre crafts materials, etc. It has published a series of one- and two-page bulletins on specific art hazards and precautions. The Information Center also has a library available to artists, physicans, and scientists interested in the health hazards of art materials. It is open from 10 a.m. to 5 p.m. on weekdays.

COMPLIANCE STATEMENT

TITLE VI, CIVIL RIGHTS ACT OF 1964; THE MODIFIED COURT ORDER, CIVIL ACTION 5281, FEDERAL DISTRICT COURT, EASTERN DISTRICT OF TEXAS, TYLER DIVISION

Reviews of local education agencies pertaining to compliance with Title VI Civil Rights Act of 1964 and with specific requirements of the Modified Court Order, Civil Action No. 5281, Federal District Court, Eastern District of Texas, Tyler Division are conducted periodically by staff representatives of the Texas Education Agency. These reviews cover at least the following policies and practices:

(1) acceptance policies on student transfers from other school districts;

(2) operation of school bus routes or runs on a non-segregated basis;

(3) nondiscrimination in extracurricular activities and the use of school facilities;

(4) nondiscriminatory practices in the hiring, assigning, promoting, paying, demoting, reassigning, or dismissing of faculty and staff members who work with children;

(5) enrollment and assignment of students without discrimination on the basis of race, color, or national origin;

(6) nondiscriminatory practices relating to the use of a student's first language; and

(7) evidence of published procedures for hearing complaints and grievances.

In addition to conducting reviews, the Texas Education Agency staff representatives check complaints of discrimination made by a citizen or citizens residing in a school district where it is alleged discriminatory practices have occurred or are occurring.

Where a violation of Title VI of the Civil Rights Act is found, the findings are reported to the Office for Civil Rights, Department of Health, Education and Welfare.

If there is a direct violation of the Court Order in Civil Action No. 5281 that cannot be cleared through negotiation, the sanctions required by the Court Order are applied.

TITLE VII, CIVIL RIGHTS ACT OF 1964; EXECUTIVE ORDERS 11246 AND 11375; TITLE IX, 1973 EDUCATION AMENDMENTS; REHABILITATION ACT OF 1973 AS AMENDED; 1974 AMENDMENTS TO THE WAGE-HOUR LAW EXPANDING THE AGE DISCRIMINATION IN EMPLOYMENT ACT OF 1967; AND VIETNAM ERA VETERANS READJUSTMENT ASSISTANCE ACT OF 1972 AS AMENDED IN 1974.

It is the policy of the Texas Education Agency to comply fully with the nondiscrimination provisions of all federal and state laws and regulations by assuring that no person shall be excluded from consideration for recruitment, selection, appointment, training, promotion, retention, or any other personnel action, or be denied any benefits or participation in any programs or activities which it operates on the grounds of race, religion, color, national origin, sex, handicap, age, or veteran status (except where age, sex, or handicap constitute a bona fide occupational qualification necessary to proper and efficient administration). The Texas Education Agency makes positive efforts to employ and advance in employment all protected groups.